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**Clive Carey, Dorothy Marshall and the West Sussex Tradition**

By George E. Frampton

Francis Clive Savill Carey was born in 1883 and educated at Sherborne and Clare College, Cambridge. His education was steeped in music, and his appointment as musical adviser with Mary Neal's Espérance Guild, out of necessity, intertwined with his nascent career in the classical sphere. He gave his first London recital in 1907, and throughout his life associated with Steuart Wilson, Francis Tbye and many others within the hinterland of the folk revival.

Dorothy Georgina Elizabeth Marshall was born in 1886, the daughter of Captain John George Don Marshall of the Gordon Highlanders. At his death in 1906, she lived with her mother at Chithurst House in West Sussex, at the top of a ridge overlooking the Rother Valley. The Marshalls were well-to-do and employed the usual bevy of servants one would expect.

How she became involved with Clare Carey and the Espérance Guild is unclear. Perhaps she answered an advertisement in 1910 from Mary Neal's group. In any case, Thyra MacDonald, deputising for Mary Neal abroad in the United States in late 1910, conversed with her in the run-up to Clive Carey's first Sussex trip.

Clive Carey's experience as a collector was limited before meeting Dorothy Marshall. His tasks at the Espérance Guild were to arrange music for displays and instruct in singing. In 1910, he met three shantymen in Littlehampton, and his work with the Morris introduced him to the Headington Quarrymen and Sam Bennett, thus serving as his audition.

The pattern of musical entrepreneur meets someone else's gardener who knew a few of the old songs seem to have been repeated at Chithurst. Whilst no Cecil Sharp nor Ralph Vaughan Williams, Dorothy Marshall was no musical illiterate.

She could play some piano, and participated in the local pipe band (perhaps the local Trotton whistle and fife band); her visitors included Steuart Wilson; her apprenticeship had been served.

Before Clive Carey's first arrival in West Sussex on Friday, 27th February, 1911, Dorothy Marshall had already collected 29 songs, including folk songs, composed songs and music hall songs. Her sources at least comprised Frank Albery (an undergardener from Borden Wood), Mrs. Terry (of Chithurst) and the Brown family (of Trotton). She had just met the peripatetic labourer William Lemming, formerly a tipteerer from Bramdean in Hampshire, adding three more carols to the collection. She had an advance-guard member of the Espérance group with her to help select and teach songs for possible future use.

Miss MacDonald may have suggested Dorothy should ask after dances as well as songs, prompting further activity. Whatever transpired, a tempting-enough prospectus greeted Carey at Elsted railway station at 11.28 a.m. that day. The evening was spent interviewing Mrs. Terry and William Lemming. The following day, eight other singers were encountered from whom at least 51 songs and two dance tunes played from a mouth organ into a phonograph. All outstanding words and musical notation were confirmed by Miss Marshall via succeeding letters to Carey where incomplete.

Before Clive Carey's next visit over the August Bank Holiday period, Dorothy Marshall and a gentleman friend (or servant) named Moore, scouted the neighbourhood in search of more singers. Armed with a motorcar and a phonograph, her potential as collector was enhanced despite the curse of neuritis, an affliction

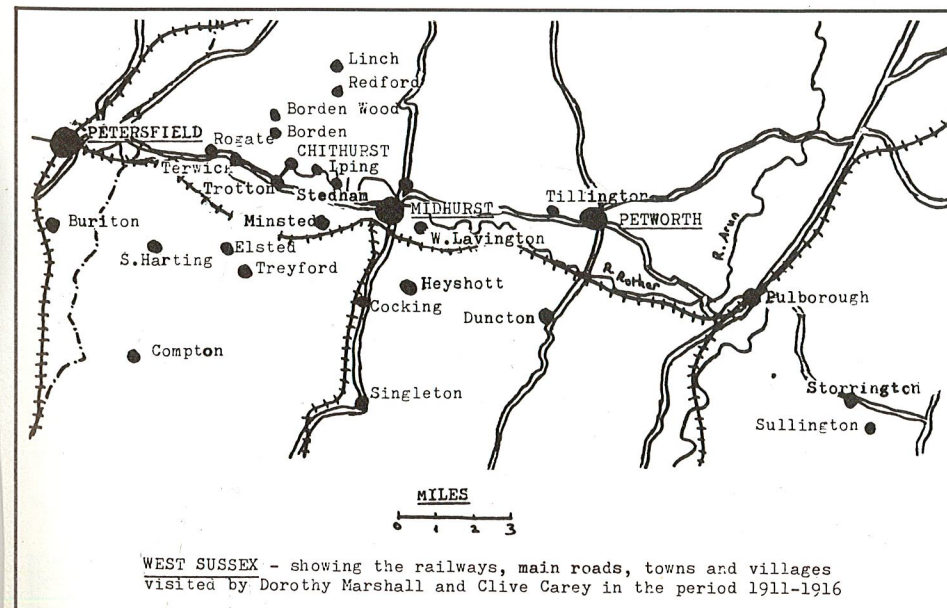
she shared with Cecil Sharp. Intervening visits were put off for a variety of reasons: good farming weather invariably meant that her singers were literally making hay while the sun shone, and King George's Coronation in June found them participating in local brass bands engaged for the festivities — even though it did rain at the outset!

Occasionally, she encountered other collectors active in Sussex. Lucy Broadwood from Lyne House near Ruspur, but currently in London, had amassed her own collection from the Horsham area; George Butterworth was working there on behalf of the Folk Song Society, as was Frederick Keel who met 'an old lady from Rogate' who Dorothy was later to meet. She enlisted professional help from diverse sources, including the organist at Tillington parish church, a Mr. W. H. Gill who advertised for songs in the West Sussex Gazette, Mr. Salzmann of the Sussex Archaeological Society who expressed an interest in publishing her findings in their Annual Collection (sadly, never to be realised), and Charles Aitken of Alfriston who shared Lucy Broadwood as a contact.

Clive Carey's visit to Sussex in August proved a more laid-back event than was initially bargained for. She wrote 'the men are still working late' indicating the limited success of his ten-day stay from 7th to 17th August. However, at least 14 songs were collected in the Chithurst area, including three sea shanties from Dorothy, learnt from her father whilst on an East Indianman in the 1850s. More songs were learnt from Frank Albery and the Stemps, and the dance tunes from James Rooke of Knapp (presumably in the Chithurst area, although unapparent from Ordnance survey maps).

Nonetheless, Clive Carey's appetite was whetted, and he came again on the weekend of the 29th September. Dorothy Marshall tried to incorporate her earlier intelligence of singers at Midhurst Union into a planned itinerary gained in March, when she clashed with George Butterworth, who seemingly courteously backed off to avoid duplication of work (although she 'wasn't much charmed by him'). Edward and Stephen Spooner, and Edward and Gunner Lawrence were on the list for visiting, but plans were again dogged by unavailability. As it was, Carey collected from Frank Dawtry the wassail and tipteering songs, and Stephen Spooner, but not from Edward Lawrence. Soon after this, Frank Hutt was discovered at Harting, and 'an old man who knows lots of songs at Storrington' later to be revealed as Harvey Humphrey of Sullington.

About this time, Sussex's one 'morris dance' was collected. 'Over the Sticks' as the second Espérance Morris Book christened it, was recalled by the ubiquitous Frank Albery, and was danced over crossed flails by four performers to the tune, 'The Oyster Girl'. Its seasonal purpose is unclear, although revival tipteering teams in the county use it, including the Boxgrove team pictured in a Sussex County Magazine of 1931. It was not an isolated Sussex dance, and similar examples of dancing



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Two important spin-offs from the collecting work included the revival of a local mummers play, and the use of folk songs in village concerts, including the one held at Trotton on Saturday, 18th November, 1911, which was not organised by Dorothy Marshall, although its cast did compromise some of her singers.

Neither did the idea for a concert at the Public Hall in Midhurst belong to Miss Marshall nor Clive Carey. That honour was down to Rev. Frank Tatchell, the vicar of Midhurst — rather 'an original', she wrote, 'I told him about you and our collecting and said you were to sing some of the local songs, and he was much interested.'

Plans went on apace. Frank Albery played a leading role as Father Christmas in the tipteerers, with Frank Dawtry as Doctor Good, George Stemp as Jolly John, Charles Brown as King George, James Brown as the gallant soldier, and Richard Hopkins as the noble captain. Rehearsals took place at the epicentral Brown household at Trotton, enabling Dorothy Marshall to monitor progress, being few miles from Chithurst House.

Meanwhile, in December 1911, Clive Carey directed *The Magic Flute* at Cambridge, simultaneously playing the part of Papageno, in a cast including Francis Tbye behind the scenes, with Stuart Wilson and the poet Rupert Brooke also participating. Its success ensured, attention was directed Sussex-wards.

He arrived there on New Year's Day, and spent the next two collecting from the Spooners, Lawrences, Stemps, their daughter Edith Sebbage, from George Parrot, Bessie Knight and Mr. Paddon at Minsted, and from Mrs. Moseley at Theyford. The tipteerers acted their play at Chithurst House, and Frank Albery not only enlarged his performing repertoire but also amended his 'Over the Sticks' version with the second *Espérance Morris Book* due at the printers.

Clive Carey didn't visit Sussex again until

September 1912, but Dorothy Marshall's correspondence to him was full of new discoveries. In March she wrote that she had 100 songs that needed taking down, some of the words having to be sent to her. Frederick Keel wrote to her for the words of the Duncan Wassailers, and soon Miss Marshall joined Carey as a member of the Folk Song Society. In June, the second *Espérance Morris Book* was published crediting her work. In September, the Spooners and Lawrences were again visited at Midhurst, as was Mrs. Moseley, and also Charles Moseley of Redford (the rector of Linch's gardener), Mr. Randall of Bowley Hill, James Rooke, and Mr. Paddon.

Mr. Clive Carey visited Sussex again in early October, Dorothy Marshall and Moore and his phonograph sounded out Harvey Humphrey and his wife at Sullington, not that it was easy recording from such 'a bronchitic old thing'. Carey dashed down from Haselmere on 2nd October where he had been collecting with Iolo Williams, to meet Miss Marshall and the Humphreys. Evidently, Harvey's chestiness proved no challenge to Carey who had already deciphered 'old Boswell's groans' at Midhurst Union the previous month from a cylinder posted onto him. At least 13 songs were recorded at Sullington.

After this there is no concrete evidence that Clive Carey ever visited West Sussex or Dorothy Marshall again on a collecting trip, although she or they remained in contact. All the work was done by Miss Marshall, who selflessly forwarded the results to Carey for enhancement or interpretation. One notable addition to her work, was the discovery of David Miles and other singers at Heyshott. Miles said he used to 'know pretty well a hundred songs but now forgits em'. In fact, twelve songs were recorded, a toast and part of a mummers play. To jog Miles' memory, a sing-song was organised with Heyshott singers Mr. Pescod and two brothers Booker using William Holden of West Lavington's repertoire as a basis.

The Great War separated Carey and Marshall forever. Clive Carey enlisted and

joined the Royal Army Medical Corps, serving behind lines. Dorothy Marshall and her mother moved a few miles westward to Buriton, where she began wartime work with a local Red Cross unit. She updated Carey on the progress of some of her singers in the forces. Frank Albery joined the Royal Sussex regiment 'still at home' in 1915, Leonard Glayser was rejected due to varicose veins and one of Mrs. Stemps sons lost an eye in the Dardenelles.

Dorothy Marshall died on Monday, 24th April, 1916, after a two-week long undisclosed illness, a few months after the death of her mother. Both funerals took place at Chithurst church, but neither congregation included the folk whom this essay, has made a subject. Her grave lies beside her parents' at the foot of the garden behind the misnomered Chithurst Abbey, the old Manor House next to the riverside church.

After the war, news of Miss Marshall's remaining manuscripts were obtained from Mona Wilson (Steuart Wilson's half-sister) via Mary Vincent, a Mrs. Reade, and Kenneth Marshall (Dorothy's brother), and from Mary Neal via Thyra MacDonald (now Weir).

Clive Carey submitted a selection of songs from Sussex for the 1916 *Folk Song Society Journal*, and published six of them in his own *Ten English Folk Songs*. He popularised folk-song in the classical concert hall for himself and the *Espérance Guild* by arranging them for the piano and voice, as indeed his more notable predecessors had done before him. After the war, he found fame outside the folk revival, principally with Steuart Wilson in the 'English Singers' noted for the revival of the madrigal, before emigrating to Australia for a spell.

Clive Carey died on 30th April, 1968, and a stone in Claygate parish church near Kingston-on-Thames commemorates his cremation. His collection and correspondence were deposited with the Vaughan Williams' Memorial Library. Frank Howes reviewed the letters from a less qualitative viewpoint; and Frank Purslow edited the manuscripts in three bound volumes, noting 580 songs, dances and mummers plays, of which 228 songs, 15 dances and their tunes, and 4 mummers plays were collected in collaboration with Dorothy Marshall.

Dorothy Marshall as an amateur collector would have been accorded the credit due to her, had it been Carey's to give. Very often she was directly referred to as the source in Carey's collection, all he did was to hone down the rougher edges from her jottings or from cylinders sent to him. Undisputedly, much was achieved in their spasmodic five-year association. On reading her letters, one can only feel anguish at the missed opportunities caused by Carey's other commitments, Miss Marshall's limited musicianship and ill-health, not to mention the fragility of her ageing subjects.

*I wish to thank Malcolm Taylor of the Vaughan Williams' Memorial Library for letting me rip on this project, the Morris Federation research group for obliquely putting me up to it, Doc Rowe and Steve Tidy for help with the photography, and the staffs of the West Sussex County libraries and Colindale newspaper library for their invaluable assistance.*